

淡江大學 95 學年度碩士班招生考試試題

157-1

系別：英文學系

科目：英國文學

准帶項目請打「V」

簡單型計算機

本試題共 3 頁

Answer the following five essay questions in English (20 points each)

1. Please give an analysis upon Alfred, Lord Tennyson's *Tears, Idle Tears* (1847).

Tears, idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise in the heart, and gather to the eyes,
In looking on the happy autumn fields,
And thinking of the days that are no more.

Fresh as the first beam glittering on a sail,
That brings our friends up from the underworld,
Sad as the last which reddens over one
That sinks with all we love below the verge;
So sad, so fresh, the days that are no more.

Ah, sad and strange as in dark summer dawns
The earliest pipe of half-awakened birds
The dying ears, when unto dying eyes
The casement slowly grows a glimmering square;
So sad, so strange, the days that are no more.

Dear as remembered kisses after death,
And sweet as those by hopeless fancy feigned
On lips that are for others; deep as love,
Deep as first love, and wild with all regret;
O Death in Life, the days that are no more!

2. E. M. Forster's 1924 novel, *A Passage to India*, in which the clash between the British and Indians are constructed around Aziz's subsequent arrest and anti-British sentiment, after he was accused to rape an English woman, Adela, when they visited a cave. From what happened in the cave, please discuss how a racial tension in a colonial context is exploded.

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本試題共 3 頁

3. The Victorian poet Robert Browning's *My Last Duchess* (1842) is famous for its dramatic monologue, in which the characters are vividly depicted through the Dutch's narration of his wife's story. By reading this poem, please analyse what a contrast between the Dutch and the Duchess that Browning revealed.

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now; Fra Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Fra Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek; perhaps
Fra Pandolf chanced to say, "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat." Such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart—how shall I say?—too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favor at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace—all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men, —good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-year-old name

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With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech—which I have not—to make your will
Quite clear to such an one, and say "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark"—and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse—
E'en then would be some stooping; and I choose
Never to stoop. Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretense
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

4. In her short story, *To Room Nineteen*, Doris Lessing explores a woman's journey of self-discovery that ultimately led to her tragic suicide. Please discuss how the heroine, Susan Rawlings was caught in the social conservatism of the past and unable to see the promise of a future that would encourage personal freedom.
5. John Webster's Jacobean drama, *The Duchess of Malfi* (1614/23) presents a dark, disturbing portrait of human condition, which is a vehicle that Webster has used for the exploration of some themes relevant to the society of his time. Please give a discussion on the inequality of power associated with gender and social status, as it is highlighted in the relationship between The Duchess and Antonio, and the reactions of others towards their relationship.